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Abstract

Kunapipi 14 (1) 1992, Contents, Editorial

KUNAPIPI



Barbara Dargatzis



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Kunapipi is a tri-annual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. Manuscripts should be double-spaced with footnotes gathered at the end, should conform to the MHRA (Modern Humanities Research Association) Style Sheet. Wherever possible the submission should be on disc (software preferably WordPerfect or Macwrite) and should be accompanied by a hard copy.

All correspondence - manuscripts, books for review, inquiries - should be sent to:

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Cover: Rae Richards, 'Rainbow Serpent'.

Kunapipi refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol both of creativity and regeneration. The journal's emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory in Australia.

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September 1992

Dear Subscriber,

I very much regret the late arrival of *Kunapipi*. I thank you for your patience and I hope the recent issues you have received make you feel that the waiting was worth while. The first issue for 1992 is now with the printers, so you will have it soon, how soon depends on where you live in the world. The second issue for 1992 will be guest edited by Victor Chang who organised the recent ACLALS conference in the West Indies, and will include 'highlights' from that conference. You should also receive that issue before the end of 1992. The final issue for 1992, which unfortunately you will not receive until 1993, will be the special issue on post-colonial women's writing. It will, I believe, be well worth waiting for.

You will note the new subscription rates. I am afraid that increase in production prices and even more in postage plus fluctuations in currencies have made these increases necessary. However, I hope you feel you are getting very good value for your money.

I thank you again for your patience.

Anna Rutherford